

Art Regimes – Within the General World, there is a Situation

By Shomit Sirohi with Cornel West, and Alain Badiou

I. The Artistic Situation and the Artistic Praxis

Within the historical world of an art situation, there is a gallery with Picasso in London, which then goes into, Cornel West here, the art of horses in historical renditions of the horse as a black man – which then becomes in a joke and pun now from Slavoj Zizek, as I maintain, not that I am a man, but from the standard male chauvinist point of view, that women are inadequate thinkers, and cannot understand the higher logics, something like a small point appears in the many arcs and developments which then is a point in the horse tradition, of in fact Cubism, that it is depicting in fact, here I improvise in some theatre, point-world which means that there is again in some Kabbalistic renditions of the pure Kabbalah – many traditions within traditions, which then is being-there as within that circle called symbolic order of the point-world there is pure points – or pure point-worlds as well – so point world and the larger symbolic order and within that another pure point which is then articulated as gamma and alpha which orders the two points as again I don't know the whole Cantorian theory, but is actually strictly infinite as crossed points in basically that crossed way Sirohi calls atomist points and this produces the perfect diagonalization of art worlds – the sans-papiers, and the part of no-work, until literary Irving life then shifts in a slide to in fact metonymy in conversation in Sirohi over the years as a pure constellation of in fact what is called Kabbalah – that in fact many points appear – like several worlds and point worlds – which then means Pollock is a virtual line complexity, but Sirohi's masterpieces in Etching then produce a more poetic doodle process as he argues which is why women love him – many crossed points and virtual points instead and that is surreal numbers as virtual, actual and complexly artistic like Harappa and Mohenjodaro which have pure Africanist cubistic pots and vessels which then produces – the following synthesis – gamma and alpha articulate to virtual and actual, Africanist patterns of spiritual Melanesian choir music and that is the criss-crossing of the problem of art – that in fact the opposite runs true – that there is too much complexity already in the horse in Harappa because it is part of Wilfredo Lahm as well, as Picasso to produce a abstract art painting which is then the history of art regimes.

You get my point there is then a point in Suprematism, Klee, Lahm, Sirohi, cheap pop Mao posters, Incan pots, and even small details in women's nose ring process in Greece as rural style – all of this then is finally Africanism and spirituality, and finally it means that is the point-world of one case called horses – but in fact as Etching instead – which reflects this better as in fact disparate point worlds in even ballet.

I mean produce a point world like this – that is art today – to perform a ballet which is running in different directions but unified, what Brecht missed in his modernism, was the spontaneous genious of performances – not the dogmatic, structured, movement of militant and professional militant politics but the more refined Trotskyist artistic renditions of the same – like that is the true meaning of Picasso.

II. Art as The Philosophical Process asserted in a Cut we all enjoy

In fact then the horse and its parallel stream of options then reflect a set of features of walking, Grotowski and even styles of modelling walking all of this is Africanist tribal elements of sexual posing and action as in fact style. I call this Sirohi's theatrical performance in his last work on surrealism. Surrealism here is not part of the general Latin American process alone, but a higher surrealism therefore.

III. Cornel West

In fact that is the analysis of art in a regime called continuity and not change which is delirious, but continuity purely, like music continuity one can just discover more and more. With the horse already, now shift to the horizontal base of working tragic love rose, then this produces a set of points – the etching again produces a view that it is Pollock the virtual and actual points in poetic Lorcanism which then is the flamenco dancing tradition which produces the Tango and

this shifts to Africanism in the Choir we like and produces complex Spanish language performances and ballet changes to in fact renditions of jazz music which then is not different and disparate but in fact complexly rounded and intersecting in many elliptical gestures again an aspect of some surreal groups which means running around and producing distantial cinema - a pure catastrophic love of a fighting two in Madrid which becomes intersected with their constant calling and meeting for conversations and this then has a historical point in an arc to Sirohi as recent modelling lovers. That they style in that formalism called Elle photographs - the more flamenco dressing Rayuela as in fact modelling and stepping back style of acting.

The shift in formalism now produces in fact a parallel stream of protests - that one should be interested in Argentina more than in fact Madrid as a formalism - Cordoba. Which is all Africanist - and so cinema should be about elan - not in the sense of just bantering but actually in the sense of dramatic conversations and sexual appealing women in a fight that sounds melodramatic Indianism. Here it completes as cinema and becomes a flow in virtual cinema by Sirohi, in for example Munich his more perceptual take in that Kabbalah in fact.

What we are doing is tracing, as Derrida would argue a set of comparisons in Sirohi as his in fact Encyclopaedia which is all about Spanish poetry in fact, as Quran or Bible, even Torah which becomes Jewish faith, a small piece on his radical assertions in a Jewish party which is the Jewish prophecy that we have a hero - Christ.